

# FUN AND FUNDS

*A Magazine of Entertainment  
for Pleasure and Profit*

for  
SCHOOL ORGANIZATIONS

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OCTOBER-NOVEMBER, 1929

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Published by  
FUN AND FUNDS, Publishers  
TOPEKA, KANSAS

# WE THANK YOU

Space will permit us to give only a few of the hundreds of responses we have received from our efforts in FUN AND FUNDS. The following are typical, however, of the notes we receive in every mail:

Supt. Irvin L. Huffman, Sulphur Springs, Ia., says "It is just what I have been looking for."

Prin. C. A. White, Monroe, Utah, says "It is supplying suggestions that are much needed in every high school."

Prin. Anton O. Hanson, Galchutt, N. D., says "It looks good to me."

Supt. H. C. Messer, Pleasant Plain, Ia., says "It is just what we have been wanting."

Prin. Vera N. Hudson, New Lathrop, Mich., says "It is the best little paper of its kind I have seen."

Prin. J. F. Bernard, Gallitzin, Pa., says "After close examination I found it a splendid magazine of entertainment with wholesome suggestions."

Supt. H. Fitzsimmons, Marcus, Wash., says "We already have our dollar's worth."

Supt. York M. Jackson, Crane, Mo., says "I certainly enjoyed the first number of Fun and Funds."

Prin. Henry V. Rabus, Aviston, Ill., says "I was very much taken up with the Magazine's contents. The entertainment feature pleases me exceedingly."

Prin. Robert W. Crow, Fairview, Mo., says "Must say that one issue is worth a year's subscription."

Prin. E. R. Murphy, Maysville, Ky., says "Don't let me miss any of the numbers."

Prin. M. G. Donaldson, Trilby, Fla., says "I don't want to miss a single copy."

Supt. Spencer M. Leger, Elmwood, Neb., says "I read it from cover to cover and enjoyed every bit of it."

Prin. Alva C. Loney, Kinsley, Kan., says "I like the looks of your magazine. It's a clever and needed paper."

Supt. M. W. Graves, Higgins, Tex., says "I received a sample copy of Fun and Funds and am delighted with it."

Prin. H. E. Brown, Adair, Ill., says "I am fascinated by the sample copy of Fun and Funds. I feel that it is a very valuable publication."

These expressions of confidence will be a source of inspiration to us. The thousands of subscribers who have mailed in their checks will make possible what we hope for in FUN AND FUNDS.

## WE INVITE YOU

who have not subscribed to join our list now. Remember that FUN AND FUNDS is an investment, not an expenditure. One dollar invested in FUN AND FUNDS will make you hundreds of dollars for school activities.

Don't put it off. Subscribe now.

## Fun and Funds

TOPEKA,

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KANSAS

# FUN AND FUNDS

A MAGAZINE OF ENTERTAINMENT FOR PLEASURE AND PROFIT

Published bi-monthly during the school term

by

**FUN AND FUNDS**

1273 BUCHANAN ST., TOPEKA, KANSAS

C. R. VAN NICE, Editor

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## THE SCHOOL'S GOOD WILL

A school's most valuable possession is not its building. Not even its teachers, as worthy as they are, can be considered a school's greatest asset. If storm or fire should destroy the present building, within a few months an even better one would take its place. If all the teachers of a school should resign, the same spirit that demanded a good faculty once would prevail again. Such misfortunes, serious as they are, do not mean the loss of the school's most precious treasure.

The school with power, wealth, and independence is the school with an abundance of good will. Such a school can withstand reverses. What to other schools would be misfortunes or even calamities to it are but incidents. It has a fortune laid up to take care of all emergencies.

But all assets of a school fluctuate in value. Athletic funds may play back and forth anywhere between time deposits and overdrafts. There may be music funds to buy a new grand piano or the orchestra may be without a drum because there is no money to buy a needed drum head. The school interests of the public may vary from loyalty and whole-hearted support to disapproval or even to hostility. Every money transaction affects the school's financial standing; every contact with the public affects its fund of good will.

The school with good judgment will solve the temporary problems of financing its activities, but it will not cash in its good will. It will earn its money by work. By giving pleasure and rendering service to the community it will add to its popular favor. Before engaging in a money-raising venture, it will make sure that money can be made in the proposed manner without loss of good will.

A school was sponsoring a lyceum course. It was only natural that some of the prominent families of the town did not care for that particular type of entertainment. As a last move in the ticket drive, the school published in its paper a list of all ticket holders. The purpose was obviously to make those people conspicuous who had not seen fit to support this particular school enterprise. Any temporary gain in money that may have resulted from this move was but a small return from good will cashed in at an enormously wasteful discount.

A school carnival employed features that were designed to annoy and embarrass its guests. Instead of being sure, first of all, that its patrons would leave having had a good time, it followed suggestions of someone who had failed to keep in mind the importance of public favor to a school. Fun and Funds believes that no entertainment feature is worthy of a place in its columns unless that feature contributes something to the school in the way of school spirit. It believes, too, that any money making plan which brings a financial return at the expense of the school's good will among patrons or pupils tends to leave the school poor indeed.

## SUGGESTIONS FOR THE AMATEUR DIRECTOR

From Plays and Reading Service by permission of the Extension Division of the University of Kansas.

### Selection of the Play

Keeping in mind the purposes for which the play is being given, the local conditions, the finances, talent, stage facilities and appreciation from the standpoint of the local audience, endeavor to find a play of merit—something in which both audience and players will have the memory of the literary, the dramatic or the artistic piece well given.

If finances are limited, look for a play that can be staged without great cost. By this we do not mean without cost of royalty, for oftentimes the wide publicity given such a play will, in the price of publicity alone, save the price of royalty. A play in which you can use your own sets, make your own costumes and furnish your own properties will help to make the venture a financial success.

Select a play for which you have, or can find, the talent necessary to a good performance, and unless you have an outstanding character to carry some definite lead, try to choose a play wherein most of the parts are of equal importance. Keep your stage facilities in mind; one glance at the "setting" or "place" will show you whether or not you have or can get the scenery necessary for this particular play. So far as possible avoid the shifting of scenery for the amateur play; the long and oftentimes noisy interval tires your audience and detracts from what might otherwise be an attractive performance.

Give your audience something they will like. Perhaps this will not be just what you would have chosen, but by wise selections, artistic settings and good acting you can educate an audience to higher and higher standards, thus each year bringing your community into a broader and fuller appreciation of better drama.

### Business Manager

After the play has been selected organize your assisting staff: business, advertising, stage, property and costume managers must be appointed. Of these the business manager come first; assist him in arranging a working budget and see that he understands all expenses must be kept within this budget. From this he must pay royalty, advertising, orchestra, rentals

and all incidental bills. He must arrange for music, the time and place of the play, and confer with the other assistants in any problems that may rise.

### Advertising Manager

The advertising manager comes next. He must attend to all publicity—news-papers, signs, posters, announcements, tickets, programs, etc. A good advertising manager can save expense by having the school group or class assist him. Advertising space can be sold on programs and bills, posters can be made from original drawings and magazine covers and by printing on posters clever lines from the play. Parades can be arranged. A clever scene from the play may be produced at chapel or clubs a few days preceding the production. Talks can be made at the various schools and social organizations. The town should be zoned and a captain appointed for ticket selling in each zone. Give a block of seats to the winning class; this develops class spirit and more than pays for the seats donated.

### Stage Manager

The stage manager must attend to all the details of the stage part of the production; he must arrange for scenery and handling of same, see that the stage is properly set, and that each property is in its proper place. He must perform or have an assistant perform all the offstage effects, i.e., attending to curtains, lights, bells, etc.

### Director of Costumes

A costume director of artistic ability—one who inspires confidence and readily assumes responsibility—can save the director much time and worry. One week before the dress rehearsal meet with the cast and this costume director, ascertain how many changes of costume each actor is to have and at just what time these changes are to be made, how many minutes for the change, then, keeping harmony of line and color in mind, select costumes that can be changed in this given length of time.

The costume director should then make appointments with each individual, and at such appointments take up every phase of that individual's costume problems: whether or not this individual has suitable costumes, or if they must be borrowed, where; and if rented just how much shall be spent on each costume. Try to keep the costume rental down. With imagination and a little time and effort many costumes



may be made. This the costume director should supervise. All costumes should be assembled the day before dress rehearsal; they should be tried on, then, when satisfactory, should be given in charge of the costume director, who should see that they are pressed and cared for, then returned to their respective owners at dress rehearsal and performance only.

### Director of Properties

The property director is responsible for all properties, both stage and hand, the former should be chosen with an eye to the stage picture as well as being just necessary for the business of the play. The stage properties may be collected and placed on the stage the day of the dress rehearsal. If there are two or more sets of properties, arrange the stage for your first act, leaving the left offstage vacant; then when the shifting time comes, take out the flats on the left and move the properties left while the ones from the right are being brought on to the stage. This saves much time and confusion.

Hand properties should be collected and used in rehearsals at least four days prior to the performance. This, so the actors may be accustomed to handling them, and so they may become used to any cue which depends upon the passing of certain properties. Each article should be placed as near the entrance from which it is to be carried in as possible. A small table, both right and left offstage, will simplify the matter.

### Choosing the Cast

When the assisting staff has been organized the tryouts should be conducted. Have it thoroughly understood that no one shall be cast who cannot attend all rehearsals and be prompt each time. It is an honor to be cast, and if the would-be actors are made to realize this there is bound to be co-operation. Methods of selecting a cast are numerous and decidedly varied. However, one method which saves much time and is both simple and effective is as follows:

If you have a "type" for a part, try that type first. Has he the voice, and if the voice, has he the appreciation to interpret that particular character? Does he have stage presence? All these things you can ascertain as you conduct your tryouts. It is useless to spend time with a pupil whose

voice is thin and weak. It takes time to build a voice, therefore such pupils should be eliminated at the beginning. If they have talent and ambition the director may encourage and work with the voice, then use this person in a future production. If one has talent and appreciation, then, aided by an encouraged imagination, one will soon show any possibility for acting the part.

Let him take the stage and talk for one minute on a subject of his own choosing—for two minutes on one of your choosing. Now have him use the numerals for words and count with expression—can you tell the emotion he is endeavoring to express? Now have him count to represent some character part—now back to some phase of emotion he has not yet expressed, and so on through the whole gamut of human emotions. Next have him act, create a situation all in pantomime—can you tell what he is trying to do? If, from his talking and counting; if, from his pantomime, he has ably portrayed some certain phase or type, can you not tell if he will fit into the dialogue and the business of the picture you are directing?

**Another Method for Tryout.** The day before the tryouts are to begin give a copy of the play to each aspirant. Instruct him to read the play and be prepared to read aloud from certain scenes the part of that character he wishes to take. Is he physically adapted to that part? Can he appreciate and does he interpret the role? Can he lose himself and become the other person? If you feel that he is a bit hampered by the manuscript, have him commit to memory a few speeches and give these as he feels that character would give them.

If a pupil has stage presence, voice and ability, yet you seem unable to tell which part he can best take, select five or six types of speech, a passage here and there from various and assorted styles. Have him read these and see if he is able to distinguish emotional quality. Does he read Hamlet's soliloquy as he reads "The Bells?" Or is he able to distinguish at a glance, and can he in tone and manner make you feel the difference in these selections?

(To be continued in the next issue of  
Fun and Funds).

## GAMES FOR THE GROUP

For the persons in charge of parties or receptions. Practical suggestions that will help to make the event a success.

Ask the guests to capitalize and punctuate the following series of words so as to make sense: time flies we can not their flight is too unsteady

Those who have it correct will have: Time flies? We can not. Their flight is too unsteady.

### A CAT GAME

Each guest is provided with a sheet of paper on which are written the following questions. Each question is to be answered with a word one syllable of which is cat. For instance, what sort of cat is allowed on the table? The answer is catsup. The player wins who gets the largest number of correct answers in the time allowed for the game.

What sort of cat is usually found in church? (catechism)

What sort of cat always moves by crawling? (caterpillar)

What sort of cat did Shylock like best? (ducat)

What sort of cat is most irritating? (catarrh)

What sort of cat makes tea? (catnip)

What sort of cat lives in marshy places? (cat-tail)

What sort of cat is in a class of its own? (category)

What sort of cat is dried and eaten? (muscat)

What sort of cat has been known to throw stones? (catapult)

What sort of cat can we get from mail order houses? (catalog)

What sort of cat has large leaves? (catalpa)

What sort of cat brings on a state of unconsciousness? (catalepsy)

### FORTUNES FOR THE HALLOWE'EN PARTY

The reading of fortunes is one of the features expected at a Hallowe'en party. Here is an idea.

Write "fortunes" on manifold or onion

skin paper. The future experiences predicted for the guests should be made up by persons who are original thinkers and who can imagine specific happenings of local application. "You will sometime be president of the ----- Bank" is obviously more effective than "You will sometime be very wealthy." "You will be another Clara Bow" is better than "you will be a great movie actress."

Keep the fortunes for ladies separate from those for men. Roll or fold the paper so that it will go into a peanut hull. Remove the kernels from the hulls of some large peanuts, being careful not to destroy the halves of the hulls. Touch the edges of these halves with glue, place the fortunes inside, and close the hulls over them. Weight them if necessary until the glue has had time to harden.

Place one peanut containing a fortune in each of enough paper bags to go around. Put a handful roasted peanuts in each bag and pass the bags out to the guests. Instruct the guests to eat their peanuts and discover their fortunes. Have the fortunes read aloud in turn.

Another fortune telling plan is based upon the use of invisible readings. These can be made by writing with lemon juice on any common white bond paper.

Have the room only dimly lighted. Station a witch in a prominent place and provide her with a lighted candle. Pass out the slips of paper to the guests and instruct them to go to the witch to have their fortunes told.

As the slips are presented to the witch she will hold them in the candle flame sufficiently to bring out the writing. Have each guest read his fortune aloud.

Again it should be remembered that the success of a fortune telling game or stunt depends upon the originality and cleverness of the fortunes. It takes both time and talent to develop them successfully.

Say "I SAW YOUR AD IN FUN AND FUNDS."

## HOW TO SOLVE THE MONEY PROBLEM

For principals, class advisors, and student leaders. This department is planned for the help of those persons upon whom the problem of raising student activity funds rests most heavily.

### THE SCHOOL CARNIVAL

The school carnival is an age-old method of raising funds for school enterprises. Yet only of late has it come into general use. The last few years it has been possible to get school carnival plans and ideas. Several school carnival books have been published which furnish stunts to take away the sameness that was once a fault of the school carnival. But the school carnival books did even a bigger thing. They eliminated features of the street fair that were objectionable. They attempted to place the school carnival on a sound basis pedagogically and they have succeeded immensely.

To give anything like adequate treatment to the matter of school carnival would require more space than is available here. Every school that considers putting on a carnival should first of all get a good carnival book. Several that are very good can be bought for less than a dollar. Many schools feel that they can get along without any special help of this kind, but it is a poor book indeed that will not add a dollar to the receipts of a school carnival. Since school carnivals come many months apart it is impossible for those who put one on to remember their experience for the benefit of the next one. Matters that seem minor but prove to be of great importance are in great danger of being overlooked. A school carnival manual will point out such essentials in time to make a great gain or a great saving to the project.

Hallowe'en is a popular season for school carnivals. Perhaps it is more popular than it deserves to be. The many parties and festivals that come around the last day of October are apt to cut severely into a school's carnival crowd. Since a big crowd is the first essential of a successful school carnival, the management should consider the possibility of a better time than at the Hallowe'en season. Besides giving the carnival free range another date set will leave Hallowe'en free for an all-school masquerade, which is often almost as much in demand as the carnival.

However, where a school carnival on Hallowe'en has become a custom and where everything gives way to it there is no better season. The spirit of the occasion

is very much in keeping with carnival interests.

It is on account of the more or less prevalent custom of holding school carnivals at this time of year that a number of school carnival ideas are given in this issue of Fun and Funds.

### A SCHEME FOR GETTING A BIG CARNIVAL CROWD

A special advertising scheme that properly carried out will always bring good results involves a drawing of prizes. Merchants of the town are invited either by circular letter or in person by a committee of pupils to contribute articles of merchandise to be given away at the close of the carnival. No merchant should be allowed to give more than one article and the value of the article should not exceed one dollar. In presenting this proposition to the merchants, it should be made clear that they are being offered opportunities to employ a novel and effective way of advertising their wares. They should be made to understand that at the close of the carnival, numbers will be drawn to determine what individuals get the prizes and that each prize will be announced and presented before the crowd with the compliments of the merchant who made the contribution. This plan of advertising will bring people other than those who are attracted by the possibility of drawing prizes. The merchants who have made contributions will be present when their gifts are presented, because they have a part in the carnival and because they want to get full benefit of the publicity which it will bring to them and their business interests.

The presents to be given away should be collected a few days before the carnival so that some of them can be specifically mentioned in the advertising. A great deal may be made of such facts as that a five-pound pail of lard, a gallon of engine oil, a pair of men's silk hose, a ticket for a meal at the hotel, a pail of syrup, a box of shotgun shells, ticket good for a hair cut and shave, a box of chocolates, and numerous other valuable and useful articles will be given away absolutely free as a part of the carnival.

To carry out the drawing slips bearing



numbers should be prepared. There should be two series running safely above the number of people expected. One series is to be placed in a box to be used at the drawing. The other is taken to the main entrance early in the evening, and every comer is given a number as he enters and told that it entitles him to a chance at the prizes to be given away at the close of the evening.

Late in the evening when the carnival's business slackens or for some reason the superintendent feels that it is about closing time, the crowd is called together for the drawing. A pair of clowns who have been selected for parts in the free attractions may well manage this feature. The intact series on numbers is taken before the crowd. The numbers are thoroughly mixed. The clowns in charge will exhibit one of the articles to be given away and announce the person or firm that donated it. He will announce too that that prize will be given to the holder of the number corresponding to the third one of the numbers which he is about to draw from the box. He next draws two numbers and discards them. The third number is called out and the person who holds the mate to it is instructed to come forward and claim the prize. If no one appears with that number, the next one drawn is called for until the article is claimed. The other prizes are exhibited and disposed of in like manner. It may well be mentioned here that this part of the carnival program should be handled as rapidly as possible, for at best it requires considerable time. When the crowd will justify holding the carnival a second night half the prizes should be displayed the first night but held over to be awarded the second night.

To lay the case before the merchants of a town the following copy for a postal card may be used.

Dear Sir: The merchants of \_\_\_\_\_ are invited to contribute articles of merchandise to be given away free at the close of the school carnival Nov. 18th. No one will be allowed to give more than one article and the retail price of the article given must not exceed one dollar.

At the close of the evening numbers will be drawn to determine who are to receive the prizes. Each article will be presented before the crowd with the compliments of the merchant who made the donation.

If you care to participate in this project \_\_\_\_\_, who has charge of this feature, will look after what you may care to send in and see to it that you are given proper credit and recognition.

THE \_\_\_\_\_ PUBLIC SCHOOL.

Plans of this advertising scheme should be strictly adhered to. Every care should be taken to see to it that every donation is so marked that those awarding it as a prize may announce the donor. Merchants should be allowed to give only one article—one selling for not more than a dollar (or some other price decided upon by the carnival management). Too many little gifts require too long for distribution; too valuable gifts cause competition among merchants and destroy the friendly spirit of the occasion.

### MERCHANDISE SALES

There are a few general principles to be observed in offering goods for sale whether it be sale of candy bars at the close of school in the evening, sale of hamburgers and hot-dogs at the football game or sale of balloons, confetti, and noise makers at a school carnival. Since the sales force is usually inexperienced, they should have these few principles in mind before they start. The following suggestions may help.

**Give full credit and responsibility.** Someone must have oversight of a sales project. It should not be a self appointed boss such as often appears to spoil the spirit of a force, but it should be someone whom the others recognize as having been appointed by the management. The responsibility of each individual should be outlined in advance and when he has done his work well he should be given the recognition he deserves.

**Get enough help.** New brooms sweep cleanest. Volunteer help responds because there are those who enjoy working for the cause. When their enjoyment ceases they are no longer a help to the cause and the cause has ceased in an essential manner to be a help to them. Help may be too eager to begin help at the beginning. They should be given a schedule and reminded that "he also serves who only stands and waits."

**Use decorations freely.** If the selling is done by a vender who goes through the crowd, he should be so dressed as to attract attention. An all-white uniform may be best, but his appearance must be outstanding. An odd hat or colored crepe paper decorations on his basket or case may be enough but he must not be ordinary.

If the selling is done from a stand or

booth, the same rule applies, except that more decorations are necessary. The attractively decorated booth is the one that draws the crowd. Loud colors invite gayety. They get the crowd into a spending mood.

**Mark sales people.** Sales go better when the persons in charge wear uniforms or at least some badge of office. A white cap will help one to sell eats; a comic hat will help one to sell novelties.

**Display only a part of what you have to sell.** Under the excitement incident to any crowd, people follow impulses. When there are but a few canes left the urge of the spectator is to buy a cane. When the supply of popcorn gets low it will soon be gone. When there is only one candy bar left, it is not left long. Even though there is an abundance of an item, only a part of it should be in sight.

**Get a sales force of persons who are popular and who have strong personalities.** Your customers might buy elsewhere or do without your wares altogether if they were perfectly rational in their behavior. Since much depends upon the power of suggestion in your sales, it is important that attractive people have the sale in charge. Such people draw the crowd more truly than do the goods they offer.

### A DART GAME

Use a pumpkin, a potato, and a cabbage for targets. Suspend them with strings from the ceiling. Place a backstop between them and the wall to protect the wall from being defaced by darts that go wild.

Throwing darts suitable for use in this game may be bought from any school carnival supply house at a cost of only a few cents each.

As a game of skill for a carnival, two or three throws may be sold for a nickel, or better yet, sell a stick of gum or a package of mints and give dart throws with the sale. Prizes offered for hitting the targets should correspond in value somewhat to the difficulty of hitting them. The potato should call for the best prize, being the smallest, and should be arranged between the larger targets. The value of the three prizes, the number of throws sold for a nickel, and the distance at which the players are roped off from the targets must be regulated by the persons in charge. A

very careful test will have to be made to coordinate those three factors properly to make a good profit.

Without specifying the size of the targets, this is a reasonable plan to try out. Sell a stick of gum and give two throws for five cents. Keep players at a distance of ten feet. Offer one kind of candy bar for hitting the pumpkin and another kind of candy bar for hitting the cabbage. A small box of candy such as may be bought for about 20 cents may be given for hitting the potato.

But remember to try out every game of skill in private before offering it to a crowd—not so much to avoid loss as to insure a good profit.

### RESERVATION FREE

(Continued from September Fun and Funds)

Mr. Wells singled out four advantages which he believed were gained by reserving all auditorium seats. They are as follows:

First, the management of the play was sure of a crowd. Even though the night was bad, tickets had been bought by people who wanted to be sure of good seats. Receipts for the performance were already in the hands of the school.

Second, there was a good crowd, from the fact that everyone had an equal chance at the best seats. Farmers with chores to do that kept them from coming early were able to have any seats they chose if they bought them soon enough. Busy people of the town had bought tickets by telephone and were not forced to wait in line or come early to avoid a rush.

Third, the crowd was not tired from waiting. The play began soon after everyone was in his seat. Children did not grow restless. Parents did not get nervous. The whole audience was in a frame of mind to enjoy the play.

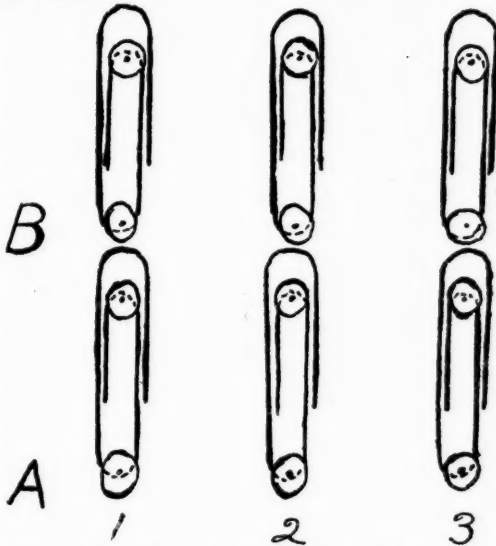
Fourth, the system of reserving all seats avoids the problem of disorder which sometimes develops from a gang of boys collecting in some section of the house. The suggestion "Come on boys, let's sit over here" is entirely out of order under such a system.

### HOW TO MAKE A TICKET BOARD

First estimate the board space needed. This will depend entirely upon the number of seats in the auditorium. The board should be large enough to provide a space

one inch wide and about one and one-half inches long for each seat. For large auditoriums the ticket board should be made in two sections hinged together in the center. The balcony usually calls for a separate board.

After the board has been ruled off to allow a space corresponding to each seat, with large carpet tacks fasten a large paper clip on each space as shown in the drawing.



Use a ticket one inch wide with stub one inch square at the end. The stub should be printed to provide a place for letters and numbers indicating section, row and seat to be inserted with stamp or pen. The seats shown in the drawing would be claimed by holders of tickets LA1, LA2, LA3, LB1, LB2, LB3.

Before each performance prepare tickets for all seats and insert the tickets in their proper clips. Since the tickets will overlap, it is easier to put them on the board if one begins at the rear of the house.

### CANDY SALES

A number of kinds of candy can be made and sold by students for profit to the school. This department of FUN AND FUNDS from time to time will give outstanding recipes for making candy suitable for school candy sales.

In planning sale of school-made candy for school profit, care should be taken to avoid a few common errors. Since profit is the object of the sale, every unnecessary danger of loss should be eliminated from the plans.

The kinds of candy offered should be those that do not involve too great risk of failure. Materials are sometimes wasted because the leaders or committee in charge select recipes that are too difficult. Tedious recipes that give highly satisfactory results for an individual may not prove suited to a group of workers.

It is not uncommon for well-meaning girls to ruin a batch of candy through carelessness, lack of knowledge, or poor organization. Even in cases where the girls are sure of themselves candy should not be made in large amounts.

If the school is paying for material used, the domestic science teacher or some other competent faculty member should have supervision over the candy making.

The sales force should wear white caps and aprons or some other costume in keeping with their work. Uniforms give the sales people an urge to greater effort and serve as an attraction to draw trade.

Great care should be used in displaying and wrapping the goods offered. It is often convenient and advantageous to display candy in transparent bags on a table or counter freshly decorated with crepe paper.

The following recipe is a winner.

### TAFFY

Three cups white sugar; one and one-half cups white syrup; butter size of egg; one heaping teaspoon gelatin dissolved in one cup boiling water; one-fourth cake paraffin (one cubic inch). Add the paraffin after the other ingredients have begun to boil. Let boil, keeping well stirred, until it snaps when tested in cold water. Do not use ice water. When testing, let a tiny stream of the taffy fall from the spoon into the cold water. Press between the fingers, and if it is brittle enough to snap, it has cooked enough. Pour into a well greased pan to cool. Add flavoring. Coloring, chopped nuts, cocoanut, peanut butter or chocolate may be added immediately after it has been poured out to cool. The mixture is then soft and the nuts will sink into it without being stirred. Keep edges turned in to cool evenly. When cool enough to handle, pull over a hook. Do not attempt to pull this taffy without a hook. When it begins to get stringy, or too stiff to pull, lay on a floured board to get cold. Break in pieces as needed. When pulled properly, this taffy should be porous and light, and should not stick.



## TRICKS AND STUNTS FOR ENTERTAINMENT

To meet the need for "something to do" as entertainment features for parties, programs, carnivals, and student assemblies.

### A MIND READING TRICK

A very old trick but one that surprisingly few people can see through is one in pretended mind reading. In this trick the performer asks people in the crowd to write short notes on uniform slips of paper that he passes out and that he will collect in his hat and read before opening them. He has one person in the crowd instructed as to what to write, also to mark both sides of his folded note with a cross or check so that in taking the notes out of the hat it may be left until last. When the notes are collected, (not too many for it will take too long) the mind reader takes one folded slip out of the hat, closes his eyes and after a moment of thought announces the statement that his instructed friend has written. He unfolds the slip and repeats the statement as though reading it and asks for its author, at which time his friend responds. Having read one note he is prepared to pretend it for the next one and so on, keeping the one of his instructed friend until last when he will use it to "read" the contents of the one opened just before it. This act will go well if it is carefully rehearsed, but it must be made snappy.

### TO PERFORM A SMOKE TRICK

Put three drops of muriatic acid into the bowl of the pipe before you start to do the trick; when you are ready to do the trick, moisten the palm of left hand with ammonia, be careful not to let the left hand come in contact with the pipe-bowl until you want smoke; now show pipe empty, and place the stem in your mouth, blow through to show it is empty; by placing palm of the left hand that is moistened with ammonia over the pipe-bowl, you can smoke; when hand is taken away from pipe-bowl smoke will cease.

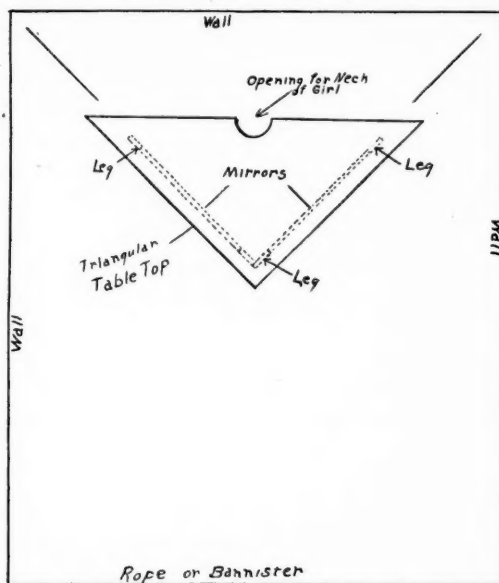
### THE BODYLESS WOMAN

Construct a rectangular booth open at one end. For walls use beaver board panels of bed sheets hung so as barely to touch the floor. Arrange the booth so that spectators can not get around it but must view it from the front.

Get two large mirrors that are the same

size and shape. Make a triangular table to fit the mirrors as shown in the drawing. The mirrors stand on edge and reach from table leg to table leg as shown by the dotted lines. Place the table in the booth in such a way as will make the rear corners of the booth directly in line with the mirror faces. This arrangement will make any point on either mirror the same distance from the rear wall as from its side wall. The mirror frame will be concealed by the table legs at each end and by the table frame at the top. At the bottom the mirror frame should be concealed by sand or soil placed on the floor to the necessary depth. Even if the mirrors should be taken out of their frames, sand or soil must be placed on the floor to make it look the same all over. The front leg should show two sides of equal width. The rear legs should be the same width as the front one and half as thick as they are wide.

Device for Bodyless Woman (Top View)



The booth should be lighted by lamps hanging over the table. The girl whose head is to appear on the table sits on the floor. A folded sheet should be spread on the table and pinned around the girl's neck to conceal the opening in the table top. The opening in the table top may be a

(Continued on page 13)



## COMEDY CUES AND HINTS OF HUMOR

For the **READER** who enjoys a laugh and who reads jokes for his own amusement.

For the **ENTERTAINER** who needs jokes and other humorous material out of which to produce comedy acts.

For the **SPEAKER** who in conversation or public address would liven up his remarks with humorous illustrations.

The butcher found a homeless dog,  
A wandering little bum,  
And as he led him home he said,  
"The wurst is yet to come."

### BREVITY

The best illustration of the value of brief speech reckoned in dollars was given by Mark Twain. His story was that when he had listened for five minutes to the preacher telling of the heathen, he wept, and was going to contribute fifty dollars, after ten minutes more of the sermon, he reduced the amount of his prospective contribution to twenty-five dollars, after half an hour more of eloquence, he cut the sum to five dollars. At the end of an hour when the plate was passed he stole two dollars.

Dad: "How did you make it in your examination in History?"

Son: "Not so good! But what can you expect? They asked me about a lot of things that took place before I was born!"

Ripp: "How are you feeling this morning?"

Rapp: "Oh, I can't complain!"

Ripp: "I am very sorry, old chap! I had no idea that you were that bad!"

Lon: "Darling, you look sweet enough to eat!"

Min: "Eat! That's right, I'm as hungry as a wolf! Let's go!"

Stranger: "I believe I've met you some place before."

Gertrude: "I wouldn't be surprised; I've been places."

An agent for a patent hog ration was attempting to make a sale. The farmer had not yet been convinced of the value of the feed offered.

"Our Ration A is just what you need for that lot of hogs," explained the agent. "As you are now feeding your hogs, three months will be required to finish them for market. Our Ration A will enable you to

get them ready for market in six weeks."  
"Yes," replied the farmer, "but what's time to a hog?"

Freshie made a T2.

Squared it with his I  
Thought that he could C2,

Adding with a sigh  
That it ought to B2,

Square enough, but still  
We find they seldom R2

When squared with Freshie's skill.

### METAMORPHOSIS

Girls often come into high school as caterpillars and leave as butterflies. Boys often come into high school as tadpoles and leave as frogs—and too often they don't know which way to jump.

School is the only business that is thriving in most small towns. In some large towns business is none too good, as the following story illustrates.

Business was unusually quiet. A druggist and a hardware merchant whose store was in the next building were whiling away some of their leisure by visiting on the sidewalk in front of their stores. Finally the discussion drifted on to matters of religion but could not progress past the question of whether or not there is a Hell. The hardware man was firmly set on the affirmative side. The druggist insisted that a place of everlasting torment was in every sense impossible. Just then the proprietor of another adjoining store—one that displayed three brass balls over its doorway—came out to see if he might interest some passer-by in some of his bargains. The druggist suggested that the argument be settled by an appeal to their neighbor. His friend agreed and laid the case before the Hebrew merchant.

"Isaac, Doc and I have been having a friendly discussion over the matter of whether there is a Hell. We would like to have you settle this argument. Do you believe there is a Hell?"

The Jew thought for a moment, then said, "Vell, bissness hass vent somevares."

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### School Classes and Clubs

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Write for free catalog.

**School Service Novelty Co.**  
TOPEKA, KANSAS

"I have known about crop rotation for a long time" said Uncle Ezra, "but I never knew exactly what it meant until I got my coat tail caught in the blades when I was oiling the windmill."

### SAD—IF TRUE

Deacon Jones was very ill. The community was keenly interested in his condition. Toward the end the doctors posted bulletins on the blackboard outside of the home.

1 A. M. Deacon Jones very much worse.

2 A. M. Deacon Jones sinking fast.

3 A. M. Deacon Jones very low.

4 A. M. Deacon Jones dead. Gone to heaven.

The little boy read the bulletin and then added this:

5 A. M. Great excitement in heaven. Deacon Jones not yet arrived.

—Money Making Plans.

One Guy (in trouble): Tell all you know. It won't take long.

Second Guy (ditto): I'll tell all we both know. It won't take any longer.

"Nearly a generation and a half ago my head was grazed by a bullet at the battle of Chickamauga."

The little fellow looked at the old man's head thoughtfully and said:

"There isn't much grazing there now is there, grandpa?"

### FUN AND FUNDS DEPARTMENT

For the sake of organization the various types of material given in FUN AND FUNDS are found grouped under department headings. The reader's attention is called to the fact that the departments are not exclusive of one another. There is an overlapping, necessary from the fact that everything contributes something to fun and funds. TRICKS AND STUNTS FOR ENTERTAINMENT when used in pay affairs become HOW TO SOLVE THE MONEY PROBLEM. COMEDY CUES AND HINTS OF HUMOR may be made use of in such ways as to fit properly under any of the other headings.

### FILE FUN AND FUNDS

There is no such thing as a back number of Fun and Funds. Every issue will be helpful always.

## TRICKS AND STUNTS FOR ENTERTAINMENT

(Continued from page 10)

semi-circle cut at the back edge of the table as shown in the drawing, or perhaps better yet a U-shaped cut reaching farther toward the center of the table.

If the mirrors are too small, there will not be room for the girl to sit straight under the table. In that case a smaller girl will have to be used or an extra floor will have to be made over part of the booth to permit the girl to sit below what appears to be the floor.

The illusion of the "bodyless woman" is perfect if properly carried out. The deception lies in the fact that the mirrors, being at right angles with each other and bisecting the right angles of the booth, reflect the side walls exactly as the back wall would appear to someone looking a table. Spectators look under the table and see what looks like the back wall—to them it is the back wall. Spectators should be kept back at a distance as far from the front leg of the table as it is from the rear wall.

### GIGGLE ALLEY

A "Giggle Alley" or similar show called by another name consists of a dark room (a class room with stationary seats is ideal) furnished with obstructions over which or around which victims are conducted. Banisters of wire or rope should be constructed to aid assistants over the circuitous route. To add thrills to the trip, ladders, incline planes, bed springs and the like may be placed in the way. Sponges, pieces of fur, and the like, may be advantageously suspended from the ceiling so as to strike the visitors' faces as they pass.

In arranging a "giggle alley," or similar attraction, care should be taken to guard against accidents to people or their clothing. Only such obstructions should be used as people may safely encounter in the dark. This means no exposed nails, wire ends or sharp corners of iron or wood.

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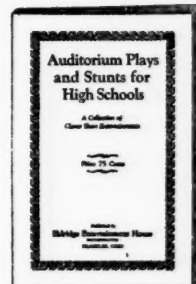
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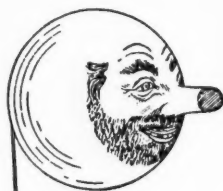
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